



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

WHEN DESIGNER AND MANUFACTURER MEET

BY LIDA ROSE MCCABE

A WAKE AMERICA!

Dynamic slogan, born of destructive war, yet paradoxically making for constructive peace in art, industries and crafts, heretofore slavishly dependent upon Old World initiative, to its financial enrichment and America's art atrophy!

Cut off from European markets, looms, laboratories, museums, our artists and manufacturers are being literally forced to awaken to the inspirational wealth of the Metropolitan Museum of Art, the American Museum of Natural History and kindred public institutions, while the intrinsic worth of native talent lying fallow, misdirected or gone to seed for want of proper education, guidance or market is arresting the economist.

Significant contributive force to this art industrial awakening is the Art Alliance of America, founded three years ago as a Clearing House—the first of its kind in this country—for art producers and consumers; to help, in short, artist, artisan and student to dispose of their wares and bring them in personal touch with art buyers.

In a May exhibition of hand-woven and hand-decorated fabrics held in its spacious new quarters, No. 10 East Forty-seventh street, New York City, the Art Alliance concretely demonstrated how it is realizing its basic purpose—namely, "to raise the standard of efficiency

of industrial design by putting the right manufacturer in working touch with the right designer."

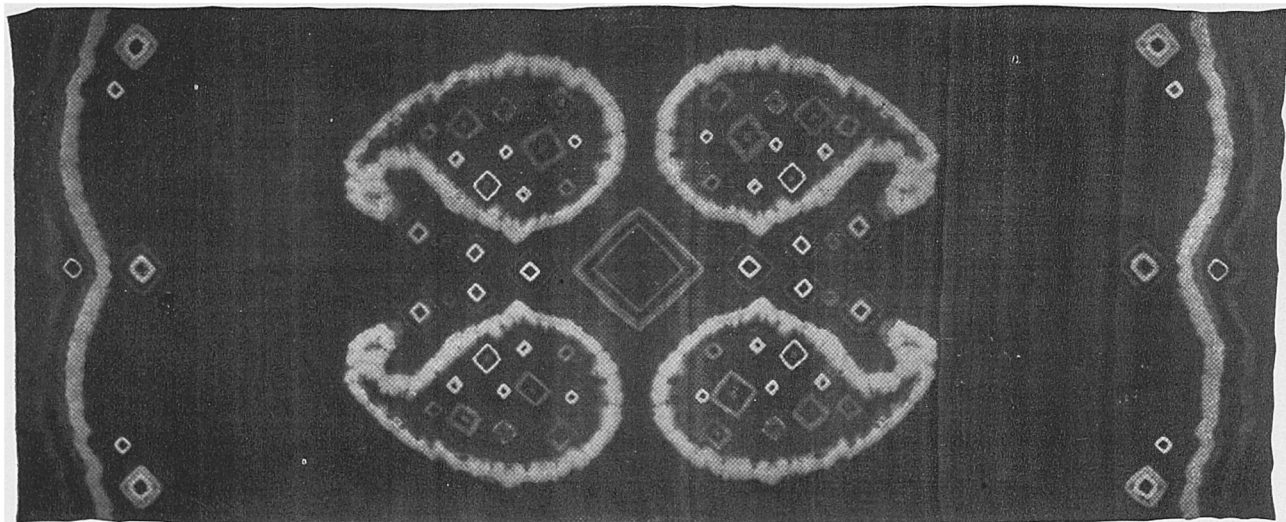
The exhibition was the outcome of a textile design contest with four money prizes (\$100, \$75, \$50, and \$25 respectively) offered by Mr. Albert Blum, treasurer of the United Dye Works of New Jersey, an associate of the Art Alliance, which now numbers seven hundred members.

This organization, whose motor power is Mrs. Ripley Hitchcock, founder and twelve years president of the Art Workers Club for Women, advertised the contest throughout the United States. Over five hundred original textile designs—in consequence—reached a jury comprised of Albert Blum, the prize donator, Arthur W. Dow of Teachers College, Edward L. Mayer, a leading costume manufacturer, Irving Hansom, technician of the silk house of H. R. Mallinson & Co. and M. D. C. Crawford, textile expert of the American Museum of Natural History. Many hours were given gratuitously by this authoritative jury to examination of the designs, which were of such surprising excellence, that two of its members—Messrs. Mayer and Hansom—to encourage American artists at this crisis, offered six twenty-five dollar supplementary prizes.

Batik, block printing, tie-dyeing and embroidery covered the contest. Weaving submitted while good



SUPPLEMENTARY PRIZE: NELL WITTERS. PICTORIAL DESIGN IN BATIK. LABELLED: "CASTLE IN SUMMER" (IN DEFERENCE TO CUBISTIC INFLUENCE.)



SUPPLEMENTARY PRIZE: BELLE NORTHRUP. TIE-DYEING COLORS: REDS AND BROWNS

in execution lacked originality of design and was unconsidered.

Originality, beauty of color, skill in execution and adaptability to the present market determined the jury's awards.

Batik won three of the original and two of the supplementary prizes.

The prevalent American vogue of this primitive art plied in Java to-day as it has been for ages,

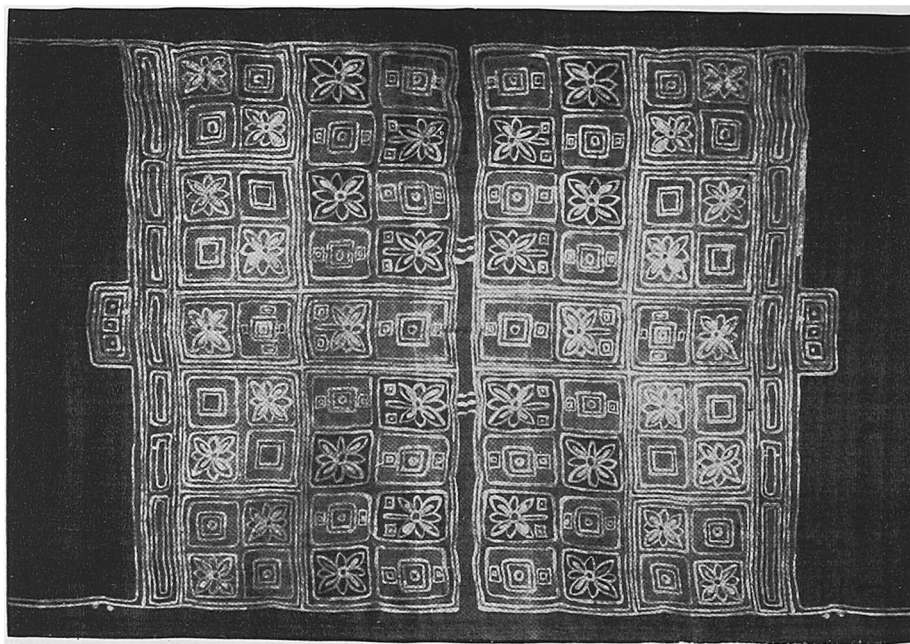
carefully drawn on the textile before the latter is dipped into the dye pot. Parts of the textile not to be colored are covered with melted white wax poured onto the fabric from the spout of a diminutive brass kettle. For each color the design calls for, the process is repeated. When the wax has served its purpose it is washed out with gasoline.

Beauty in quality of tone and texture is acquired by repeated dippings into the dye pot. The applica-

tion and removal of the wax imparts to the silk a peculiar crackling quality that breaks effectively an expansive background—a relief not possible to cotton Batik now to the fore in interior decorative stuffs.

It is Batik's double market value, vogue in costume and home decoration, that doubtless guided the jury—a value artists and students cooped up in studio or school are not likely to know of, unless put in touch with the manufacturer through the live wire into which vicissitude of war is apparently precipitating the Art Alliance of America.

Designs were not submitted, as might be inferred from the illustra-



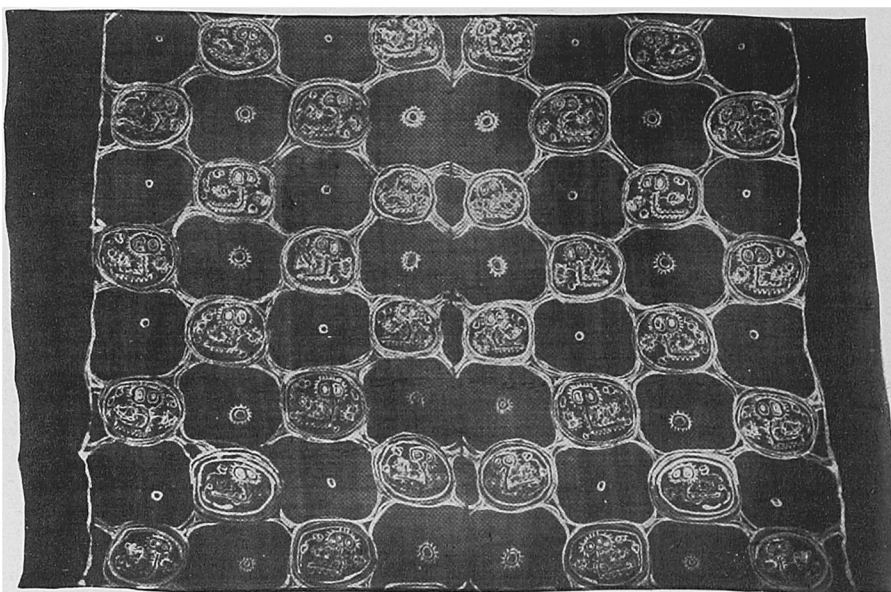
SECOND PRIZE: MRS. HELEN C. REED. BATIK DESIGN IN BLUES ON CHIFFON

from inherited designs carried in the head of the craftsman, is one of the anomalies of trade, fashion and psychology of the crowd—apparently without rhyme or reason.

"Batik" said in response to my query M. D. C. Crawford, textile expert credited with research into early Peruvian art "is a getaway from mechanism—the cut and dried regularity of machine-made design. That, aside from its beauty, is its appeal—as I see it—to both crafter and layman."

Batik as a craft was brought here some years ago by an American who had lived in Java since early childhood and acquired skill at Djokja, the center of the Batik industry. The majority of Java's Batik workers are women. In Java the Batik process is confined largely to cotton cloth. Here it is found equally effective and marketable in silk and chiffon. With China's contribution to this year's economic fad of tunics and scarfs, Batik in "illusive, delusive" chiffon and silk is having its brief day!

The process on silk or chiffon is identical with that used in Java on cotton cloth. The design is



FIRST PRIZE: MRS. HAZEL BERNHAM SLAUGHTER. BATIK DESIGN ON CHIFFON
COLORS: VARIOUS SHADES OF RED

tions of this article, in pencil or wash drawings. All were worked out on American woven ware and in American chemical dyes by the hand of the creator. Therein was the artist's exceeding joy, as will be that of the purchaser attuned to the magic of the human touch!

The influence of the modern cult of the ugly and deformation of form discernible in the first prize design of Mrs. Hazel Bernham Slaughter—Batik on chiffon—regrettable when viewed in flat black

and white photograph, softens into the unobjectionable when seen in bulk—by the piece—as manufacturers size it up and the public is expected to buy it. The grotesquerie of the design's solid inserts for instance—a conventionalized ape—melts into the varied reds of the whole with its bluish-red background. This design, together with all the prize-winners, it is stated, was bought for immediate manufacture.

The most flagrant echo of modern art degeneracy the exhibition disclosed was Edmond Froese's Batik design on silk in purple, orange and white—suggesting an anatomical chart, but looking back to the primitive art of the Toltecs of Mexico.

Asked on what ground it was awarded supplementary prize, a member of the jury replied: "For promise rather than fulfillment. An artist of such originality, daring, freedom of execution, such exquisite color sense, with proper direction and encouragement, we felt, would go far."

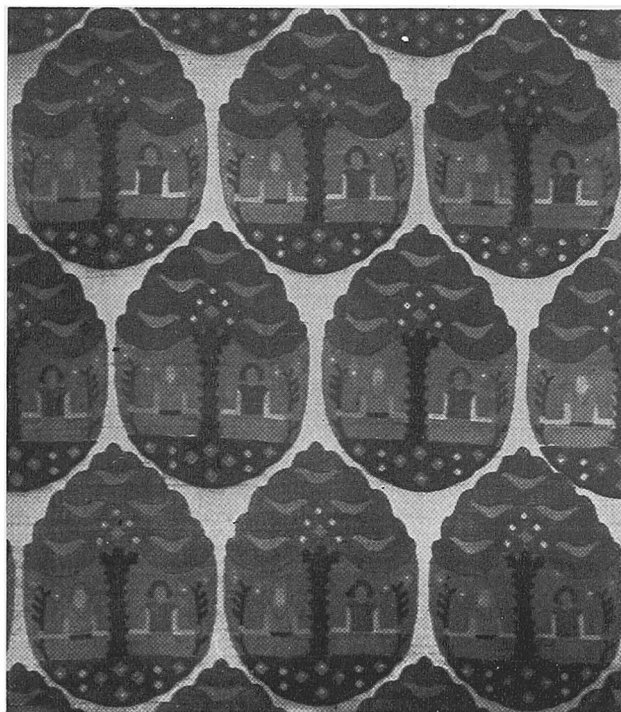
The Art Alliance instructed contestants to state the source of their inspiration and the purpose for which the design was made.

A Chinese stencil in the Museum of Natural History happily inspired Martha Ryther of Boston, winner of the third prize. Her well-covered design in apple green on flimsy white silk she would have used for a coat-lining, but a practical jury saw only good design for foulard dress silk and for that it was bought.

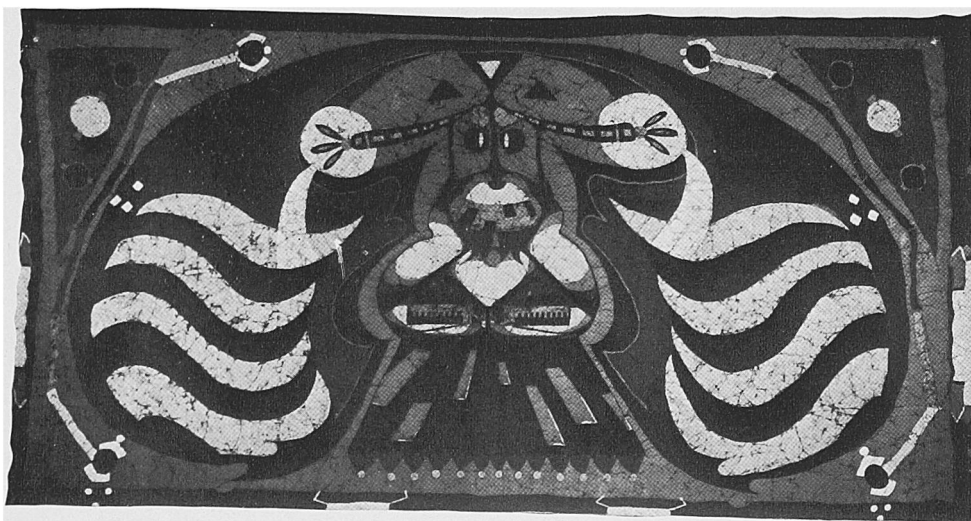
The promise and achievement of this notable exhibition is scarcely less significant and far reaching than illuminating are the steps by which the Art Alliance came to cooperate with textile trade.

Women's Ware, a trade journal, through its editorial writer M. D. C. Crawford, a trained technician, inaugurated last fall a textile design

the latter's request the exhibit traveled from the Metropolitan to the rooms of the Art Alliance for a week's stay before making tour of the country. There, designers had a privilege denied by the Metropolitan Museum. They sold their designs. Through this exhibit Mr. Albert Blum, who had cooperated with Mr. Crawford in the contest, serving on its jury, became interested in the Art Alliance's aim. Enrolling as a member, he generously affiliated



WOODRUFF. COLOR BLOCK PRINTING. SUPPLEMENTARY PRIZE: JOHN KELLOGG



SUPPLEMENTARY PRIZE: EDMOND FROESE. BATIK DESIGN ON SILK IN PURPLE, ORANGE, GREEN AND WHITE. SUGGESTIVE OF AN ANATOMICAL CHART REVEALING SIDE RIBS AND DISLOCATED LIVER

contest open to American artists and students—design to be inspired by an art object of an American museum or collection. Twenty-two States responded.

The designs were exhibited last December for a week at the Metropolitan Museum of Art where they attracted the attention of the Art Alliance. At

with its officers: Mr. W. Frank Purdy, President, Mrs. Ripley Hitchcock, first vice-president, Mrs. John Henry Hammond, second vice-president, Mr. Alexander Webb, Treasurer, and the Board of Directors, in bringing about the May exhibition under the Art Alliance's auspices.

"This practical invasion of trained technicians and wide-awake manufacturers, eager "to graft upon factory productions the art feeling that once informed hand producers," into the Art

Alliance's personnel is scarcely less timely than its acquisition of Miss Florence M. Levy as office manager. For to few are given the tact, sympathy and first-hand knowledge of art industrial conditions of this tireless worker. All of which would seem to augur well for artists, crafters and manufacturers in this hour of tardy "America awake at last."